

Navigating Early Medieval Europe

The Rural Riches Database Manual

4. Recording ensembles and finds (brooches, glass vessels, ceramic vessels)

RURAL RICHES
RR



European Research Council
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Recording Ensembles and Finds: preliminary remarks

One of the goals of the database is to record the material culture of the (rural) population in the early Middle Ages, especially the objects that were in the past considered to be a sign of wealth and high status such as gold and silver brooches, glass vessels, exotic beads, inscriptions, etc. Next to 'fancy' objects we also recorded common objects such as pottery for the study of production, distribution and demand/consumption.

It was in this section that the most difficult decisions had to be taken. A balance had to be found between detail and quantity. Recording all material culture for instance from cemeteries within the project period was out of the question.

Our goal was to create overviews of categories of finds in all of northern Gaul (and later other parts of Europe). **We thus had to generalize.** The obvious decision was to record the main categories of objects first, such as swords, seaxes, biconical pots, glass vessels, brooches, without too much typological detail. However, we also wanted a system that allows to add more detailed information later, such as the exact type of an object according to various typo-chronological systems. This was a constant dilemma in creating the database. The system for recording finds thus had to be very modular. For some categories of objects additional forms to record detailed information have been created. These categories are: pottery, glass vessels, brooches, beads and inscriptions. It resulted in the recording of most glass vessels in northern Gaul, sixth century bow brooches and garnet brooches, c. 20 types of beads for all of northern Gaul and the beads of a series of cemeteries in greater detail as well as the contents of the graves of c. twenty well-excavated and well published cemeteries and finally pottery from a number of sites.

Part of this material was recorded with the help of existing overviews such as Koch (1998) for bow brooches and Vielitz (2003) for garnet brooches. We used in principle their typo-chronological frameworks, no use to redo that in spite of comments that one might have, but we simplified them, by using only the main categories and not the ultimate detailed typological identifications, which led to types of which only two or three specimens were found (for instance not Koch I.3.3.5.1.1 (only 5 specimens) but I.3.3.5 (33 specimens)). How we used their typologies is explained in detail in appendices to the manuals (see under tab 'Manuals and comments'). Not all of them are available yet but we will provide them in the coming year (2023).

For the glass vessels this turned out to be a problem. There were no proper typo-chronologies applicable to the entirety of the research area, such as there were for various categories of brooches. We developed a new description of c. 250 types of glass vessels, using mainly French and German publications. The glass vessel descriptions will be published as a separate volume in the Merovingian Archaeology of the Low Countries series (Van Winkelhoff/Theuws in prep).

The forms and the fields chosen for recording material culture can be adapted when ever larger parts of the material culture of early medieval Europe is going to be recorded.

We are open to any suggestions on improvements and extensions of this part of the database.

Ensembles

Finds or single objects recorded in the Rural Riches database are by definition part of a larger ensemble of finds even if there is only one find in a certain type of ensemble. For instance, brooches may be present as singular objects but may also occur in sets of two, three, four or even more specimens. *Brooches* is thus a type of ensemble. Vessels of various material (pottery, glass, copper alloy, wood) form an ensemble of *vessels* which is also a type of ensemble. Swords, seaxes, lances, shields, etc are part of an ensemble of *weapons*. More problematic are beads. Beads are singular objects BUT several groups or strings of beads might be present in a grave: a necklace, a bracelet, an ankle band or a set of beads sewn onto garments. We decided not to create in that case one single ensemble of beads for all beads in a grave, but more than one in order to be able to distinguish between the various groups of beads to which individual beads can be assigned. Each of these are thus considered an ensemble of its own of which the individual beads are a part (a find).

We distinguished the following ensembles: *Beads* (which can be differentiated, see below), *Brooches*, *Buckles and Mounts* (which can be differentiated, see below), *Food*, *Jewellery* (not being brooches), *Utensils*, *Vessels*, *Weapons and Armor*, *Skeleton*, *Production*, *Other*. Most finds can be assigned to one of these ensembles (see below).

Recording ensembles allows to study coherent sets of objects in a grave. After such ensembles have been recorded, information on individual finds or objects in those ensembles can be entered.

SO, if you record finds in a context, you ALWAYS have to create an ensemble first, even when there is only one object in your category (one pot only for instance, you have to create the ensemble 'vessels').

Creating ensembles will be explained first then how to record finds.

Creating an 'Ensemble'

To create an ensemble in a context, go to the Context form you created before, click on 'Add a new ensemble' (see the orange box in the figure to the right in the context form of a grave (no. 1) in a cemetery).

You get the form in the figure below.

Edit ensemble ✕

Id: _____

Type:

Identifier:

Sites | Attestations | Publications | Map | Reports | Log

Context | Funerary practices | Inscription | Building

Context ID: 5068

Identifier:

Phase system:

Begin phase:

End phase:

Dating reliability:

Absolute start date type:

Absolute start date:

Absolute end date type:

Absolute end date:

Type:

Ensembles/finds:

Id	Identifier	Type
<input type="button" value="Add a new ensemble"/>		<input type="button" value="Add a new find"/>

Remarks:

The information to be recorded is explained in the table below.

Id:	Automatically generated Id. Don't bother.
Type	Choose the type of ensemble from a reference list. Most of the choices will speak for themselves. You can choose from: <open space>, Beads, Brooches, Buckles and mounts, Food, Jewellery, Other, Production, Skeleton, Utensils, Vessels, Weapons and armour. Most of the objects found in graves or settlement contexts belong to one of these ensembles. You choose 'jewellery' when jewellery OTHER than 'beads' and 'brooches' is concerned (earrings for instance) because these two are recorded specifically in the context of the Rural Riches database. You choose 'other' for objects that cannot be recorded under one of the other ensemble types such as nails and clamps to make the wooden construction in the grave.
Identifier	Type in a number for the ensemble. Recording ensembles is a specific element of the Rural Riches database, usually no ensembles are identified in publications. Consequently, there are no ensemble numbers in publications. You have to create your own ensemble numbers. So do NOT USE find numbers or collection inventory numbers, just NEW NUMBERS. They are numbered starting with 1, then 2, then 3, etc. If no ensembles have been created in this context before your ensemble, it is no 1. If there are already ensembles choose the next number. You see the list of already existing ensembles in the grey background of the context form (see image below, in this case the next number is 14, check carefully).

Ensembles/finds:

	Id	Identifier	Type
	475	10	Food
	480	13	Production
+	479	11	Utensils
	477	12	Jewellery
+	412	4	Weapons and arm
+	474	9	Buckles and mou
+	410	2	Brooches
	5977	1	Vessels
+	472	6	Beads, Group of f chest
+	471	5	Beads, Group of beads sewn onto fabric
	470	7	Beads, Bead on earring
+	409	8	Beads, String of beads necklace
+	1034	3	Skeleton

Buttons: Add a new ensemble, Add a new find

Edit ensemble [X]

Id: _____

Type: _____

Identifier: _____

OK Cancel

Depending on the choice you made the form may change so that you can record additional information on the ensemble.

Bead specific aspects!

As mentioned above, there may be several types of bead ensembles in a grave. To record those different ensembles a new form will appear when you have chosen 'Beads'. When you have chosen '**Beads**' under 'Type' the following form will appear (see figure to the left):

The information to be recorded is explained in the table below. This form allows you to record extra information on the bead ensemble you are creating. You can indicate:

1. what (sub) type of bead ensemble it is (using a reference list)
2. to what phase it must be assigned according to the Pion phasing system
3. its position in the grave.

← container

← extra space in large container

← burial pit

These grave elements are explained below.

Id:	Automatically generated Id. Don't bother.
Type	Shows the general characterization of this ensemble (beads). A choice you already made. That is why this form appears.
Identifier	This is an ensemble Identifier, NOT a find number, inventory number of a museum, etc. You have to create it yourself anew. Take care that it is an ordinal number in the TOTAL ensemble list. Mind the list of ensembles in the background! Type in a number for the ensemble. If no ensembles have been created your ensemble is no 1. If there are already ensembles (of any kind) choose the next number. You see the list of already existing ensembles in the grey background of the context form (maybe you need to move the bead form a bit). There may thus be more bead ensembles in one context (grave).
Subtype	In graves beads are found in many places in relation to the body. Different locations may indicate different 'functions' of the bead ensembles which are important to know when interpreting the beads found in a grave. Record the ensemble subtype of beads from a reference list. Sometimes it is possible to reconstruct that the bead ensemble used to be a necklace, bracelet, anklet or suspended from a belt on a string, but more often this information has been lost. In that case, just choose 'group of beads' with the location the group of beads was found. These are very broad locations such as 'leg', 'chest', 'arm', etc. Just choose the one that fits best. The more exact location can be registered under 'Position'. When there is a group of beads on the arm which lies on the chest, then you choose 'group of beads arm' here, and click on the trunk under 'position': in that way you both register the relation of the beads to the body and their position in the grave.
Pion phase	Record to what phase according to the typo-chronology of Pion 2014, which was updated by Pion, Vrielynck and Mathis in 2018 the group of beads belongs. This needs a bit of expertise. This updated version is the one used in this database (see appendix 1 Beads). The ensemble can be dated to one or multiple of the periods P1 to P5, which you will be able to determine once you have dated all the separate beads in the ensemble with help of the Pion typo-chronology under 'find'. You can also choose 'Roman' or 'Prehistoric' in case the beads are of older than early medieval date, but as most early medieval bead ensembles consist of 1 or 2 Roman or Prehistoric beads at the most, this will be a very rare occurrence, because you are recording an ensemble NOT a single bead. When you are not able to date the bead ensemble in one of the PION phases for instance because you are not familiar with it, leave the field open.
Position	You can record the general position of the ensemble in the grave. The head is in the upper part of the rectangle with the thick grey frame in the figure above. This grey rectangle represents the container (coffin, sarcophagus) in which the dead person is buried. If there are no indications of a container, just the outlines of a burial pit (trench grave) the thick grey line represents the burial pit. In other words, record the position

of the finds in relation to the body. The small narrow rectangle to the right of it represents other spaces in large containers such as partitioned off areas of a large wooden built-in container or the space in a grave chamber outside the coffin. The large rectangle with thin line enveloping the previous ones represents the burial pit except in narrow trench graves. The dead person is usually laid down stretched on its back. **THUS: *the right side of the body is to the left in the rectangle with grey frame!!*** If the body is in another position refer to that when recording 'skeleton'.

The area representing the body and its immediate environs in the rectangle with grey frame is divided in 25 fields. Move the cursor over the fields and you see that each of the fields is highlighted and a textual indication of its meaning is highlighted after a second. Click on the field of your choice to indicate where the ensemble or find is located. You can choose more than one field. To correct a field, go to that field and click on it again. You can also click on the fields representing the other space in a large container or the fill of the burial pit outside the containers if beads were found there. There might be problems when no indication of the position of the skeleton is present, but you can still make an estimate by clicking the most appropriate fields or more than one. If it is certain that a find is not related to the skeleton (for instance residual finds or intrusive finds click the burial pit field.

You may have to record more than one ensemble of beads. In that case repeat the recording explained above to create a second ensembles of beads with a new (next) ensemble number.

IMPORTANT: when you finished filling in the fields of the ensemble form, SAVE the ensembles by clicking the Save box in the lower left corner.

When you have chosen 'Buckles and Mounts' the form below to the left will appear. This form allows you to record extra information on ensembles of 'Buckles and Mounts' you are creating. You do this by characterizing them as subtypes. It is possible that several ensembles are found in a grave (waist belt, sword belt, legwear). Each type 'Buckles and Mounts' ensemble is recorded as an ensemble on its own. **There are thus NO ensemble sub-numbers, just ensemble numbers.**

Edit ensemble

Id:

Type: Buckles and mounts

Identifier:

Subtype: Waist belt

Position:

container

extra space in large container

burial pit

OK Cancel

Subtype: Waist belt

Position:

- Footwear
- Horse gear
- Indeterminate
- Legwear
- Other
- Purse fitting
- Sword belt
- Waist belt

The information to be recorded is explained in the table below.

Id:	Automatically generated Id. Don't bother.
Type	Shows the choice you made.
Identifier	Type in a number for the ensemble. If no ensembles have been created your ensemble is no 1. If there are already ensembles choose the next no. You see the list of already existing ensembles in the grey background of the context form.
Subtype	Choose the subtype of ensemble from a reference list. The following choices are offered (see image above right): <open space>, Foot wear, Horse gear, Indeterminate, Leg wear (includes shoe-wear), Other, Purse fitting, Sword belt, Waist belt.
Position	<p>You can record the general position of the ensemble in the grave. The head is in the upper part of the rectangle with the thick grey frame in the figure above. This grey rectangle represents the container (coffin, sarcophagus) in which the dead person is buried. If there are no indications of a container, just the outlines of a burial pit (trench grave) the thick grey line represents the burial pit. In other words, record the position of the finds in relation to the body. The small narrow rectangle to the right of it represents other spaces in large containers such as partitioned off areas of a large wooden built-in container or the space in a grave chamber outside the coffin. The large rectangle with thin line enveloping the previous ones represents the burial pit except in narrow trench graves. The dead person is usually laid down stretched on its back. THUS: the right side of the body is to the left in the rectangle with grey frame!! If the body is in another position refer to that when recording 'skeleton'.</p> <p>The area representing the body and its immediate environs in the rectangle with grey frame is divided in 25 fields. Move the cursor over the fields and you see that each of the fields is highlighted and a textual indication of its meaning is highlighted after a second. Click on the field of your choice to indicate where the ensemble or find is located. You can choose more than one field. To correct a field, go to that field and click on it again. You can also click on the fields representing the other space in a large container or the fill of the burial pit outside the containers if beads were found there. There might be problems when no indication of the position of the skeleton is present, but you can still make an estimate by clicking the most appropriate fields or more than one. If it is certain that a find is not related to the skeleton (for instance residual finds or intrusive finds click the burial pit field.</p>

For all the other ensembles there is no new tab asking for more information on the ensemble.

When you have chosen '**Skeleton**' a specific human remains form will appear.

In the database there is not yet a form for recording human remains. The reason for this is the limited conservation of bone material in a large part of the original Rural Riches research area. Such a form will be added after consultation of specialists and a separate manual for the recording of human remains will be made.

After having created an ensemble, you can start adding finds to the ensembles.

You do not need to create first all the ensembles for adding finds to the database.

Each time you want to add an object to the database you can first create the ensemble.

Thus: finds are for instance in a cemetery (site), in a grave (context), in an ensemble (ensemble). The full string of recording is thus: Site > Context > Ensemble > Find.

Finds

Now that you created contexts and ensembles you can start recording individual finds or objects. Go to the 'Context' form (context is highlighted) where you see the ensemble (s) created (by you or other scholars before you) for that context (in the orange box, image below). In the example below are four ensembles. Now you want for instance to add information on the brooches present in the grave.

Sites | Attestations | Publications | Map | Reports | Log

Context | Funerary practices | Inscription | Building

Context ID: 5068
Identifier: 1
Phase system:
Begin phase:
End phase:
Dating reliability:
Absolute start date type:
Absolute start date:
Absolute end date type:
Absolute end date:
Type: Grave

Id	Identifier	Type
1		Beads
2		Vessels
3		Brooches
4		Jewellery

Add a new ensemble Add a new find

Remarks:

Save Log << Return to site Add a new context

Click on 'Add a new find' (in the green box in the image above). You will get the form as illustrated below.

Sites | Attestations | Publications | Map | Reports | Log

Find Bead Brooch Pottery vessel Glass vessel

Find ID: Not saved

Ensemble: 1 - Beads

Identifier:

Catalog number:

Category:

Type:

Material:

Publications: No publications

Publication (author, year)

Additional reference (page numbers, etc.) Add

Photos: Click here and choose a photo or drag it here.

Position:

Components:

Id	Type
Add a new component	

Remarks:

Save Save as new find << Return to context Add a new find

The form (as shown to the left) shows one of the recorded ensembles in the 'Ensemble' field (orange box). ***This may not be the ensemble*** for which you want to record a find (for instance you want to record brooches, not beads). Click on the triangle to the right and you get the list of ensembles in this context. Click on the one you need. Depending on the choice you made you get a form for recording a find in that ensemble. In this example it is the form for beads. Other choices are explained below.

When you have chosen Beads (or a specific ensemble of beads) as ensemble the location that you recorded while creating the ensemble form for this group of beads is reproduced here. Note that they may be more than one bead ensemble in the context. ***Add the beads to the correct bead ensemble!***

The information to be recorded for finds in the different ensembles is explained in the table below.

Find ID	Automatically recorded number. Don't bother.
Ensemble	This is an already recorded ensemble that you have to choose from a list. Choose the ensemble from a list to which you want to add a find using the triangle to the right.
Identifier	Record the relevant identification/number of the object. This should be a number with which it is possible to retrace the find as easy as possible in the publication . Use the most obvious number in the publication. Often this is a number of the grave and a sub-number for each find in the grave, or a letter for each find in the grave. It is however not always that clear. For instance, a find in a grave may have an original find number given during the excavation, which are recorded in the publication. When no other indication is given you can use it. But in order to find it easily in the publication give the number of the grave first and then the find number. Identifiers can be quite complicated. Example: an object from grave 53 in a cemetery has original find number 23.2.345, but in the publication, it is object 4 in grave 53. Then it is preferable to use as identifier 53-4 and not 23.2.345. BUT if only the find number is given record: 53-23.2.345. It depends a bit on the publication to decide what is the best number. The basic rule again is: use that number with which the find can be most easily found in a publication (which is something else than finding the object in a museum depot). In this case we can more easily find 53-4 in the publication than 23.2.345. It is best to first mention the grave number and then a sub-number with a '-' in between. Often a grave number with a relevant number of question marks are given when no serial number in a grave is known at the time of recording (for instance: 23-?, 23-??, 23-???, 23-???? for four brooches without a sub-number). Beads: when individual beads in an ensemble have not been numbered in the publication, start with numbering them from 1 on (1, 2, 3 etc). In some cases, an author has not numbered the finds individually in a grave. It is best to give a sub-number to the find yourself in the order of description of the finds in the publication. This thus consists of the grave (context) number with a new sub number you created.
Catalogue number	Often, we only have information on the catalogue number of a museum, such as for finds with no site or context information (<i>'Fundort unbekannt'</i> or <i>an undifferentiated collection of finds from a site in a museum</i>). Record the catalogue number or inventory number of the collection here. When the find has a find number mentioned in the publication (see the example above) this find number can be mentioned here. IF, however the finds got into a museum or depot and got new collection or inventory numbers given out by the museum mention that number because that helps finding the object in the museum. Again, the basic point of departure is to help finding the object.

Brooches:	Buckles and mounts:	Food:	Jewelry	Production	Skeleton	Utensils	Vessels	Weapons and armour	Other
<open>	<open>	<open>	<open>	<open>	<open>	<open>	<open>	<open>	<open>
Bird Brooch	Back plate	Bird bone	Bracelet	Clay processing pit	Bone	Awl	Amphora	Ango	Gold leaf
Bow brooch	Belt mount violin shape	Chicken bone	Ear ring	Kiln	Other	Bell	Beaker	Arrow	Molten object
Disk brooch	Buckle simple	Cow bone	Finger ring	Other	Tooth	Bulla	Bottle (also flasks)	Axe	Nail Large
Early square lobed	Counter plate	Egg shells	Hair pin	Produced objects		Chain	Bowl	Chain mail	Nail small
Equal armed brooch	Other	Horse bone	Other	Production waste		Chest	Bucket	Helmet	Other
Filigree brooch	Plate buckle	Other	Pendants	Tools		Cleaver	Drinking horn	Lance	Staple
Garnet brooch	Purse clasp	Other animal bone	Torques			Coin	Jar (two handles)	Other	
Iron silver inlaid brooch	Simple fitting	Pig bone	Clothing pin			Comb	Jug (also carafe)	Scabbard seax	
Other	Strap end	Plants	Headband			Comb case	Other	Scabbard sword	
Other small brooch		Rabbit bone	Brocade			Cowry shell	Plate	Seax	
Pressblech brooch		Sheep/goat bone				Chrystal ball	Pot	Shield	
Rectangular brooch						Decorative disk	Spouted pot	Spur	
S-Brooch						Figurine	Tumbler/Palm cup	Sword	
						Fire steel	Unknown		
						Gaming piece	Mortar		
						Hercules club			
						Key			
						Knife			
						Knife sheet			
						Mosaic			
						Needle			
						Needle case			
						Other			
						Ring			
						Ring pin			
						Rod			
						scales	Stone		
						Sheers	Surgical instrument		
						Silex	Tweezers		
						Spindle whorl	Weight		

Category Choose the category of object from a reference list (see above). This list depends on the type of ensemble you have chosen. **These lists can be extended when necessary.**

In the table below, all reference lists of the various ensembles are presented except beads where you can only choose 'bead'. The category list for beads is NOT present because this kind of information is recorded in the separate 'Bead' tab form (see below). Extra information can also be recorded in the similar tabs for brooches, pottery vessels and glass vessels.

The lists above may not be complete yet. For instance, the brooch list does not mention all possible brooch types of the early Middle Ages. Others can easily be added. In separate documents (see appendices) more information is given on the choices made for recording brooches, glass vessels, beads, etc.

Type Record the type of the object.

For brooches we use existing typologies (see [Appendix 2 Brooches](#) for further explanation)

For beads we follow the adjusted typology by Pion (new typology Pion, Vrielynck and Mathis in 2018, see appendix 1)

For glass vessels we use the new Rural Riches list of forms (see Van Winkelhoff/Theuws in prep.)

Material Record the **BASE material** of which the objects were made from a reference list.

The following list appears:

Amber	Faience	Lead	Sepiolite	Wood
Amethyst	Garnet	Lignite	Shell	
Bone	Glass	Metal	Silver	
Ceramic	Gold	Organic indeterminate	Stone indeterminate	
Copper alloy	Iron	Rock crystal	Unknown	

For brooches this provides problems because there might be several base materials such as a copper alloy ground plate and a silver framework of cells built on top of it to contain garnets. As only one base material can be chosen, we prefer 'silver' in this case for that was what was obviously considered to be important when looking at the brooch in spite of the fact that more copper alloy was used to make the ground plate. *This is a consumer perspective rather than a producer perspective.* We explicitly have chosen the consumer perspective in the Rural Riches project. Nevertheless: silver gilded objects are recorded as silver, because the gilding can separately be recorded in another field (see below) as well as additional decoration elements like garnets.

The find form changes a bit when some types of ensembles (Jewellery, Brooches, Buckles and Mounts) are chosen. Two additional fields appear: Finishing technique and Garnet inlay. These were important aspects in the Rural Riches project. It allows for instance to map objects with garnet inlay.

Finishing technique	Record the way the object is finished or how the base material is treated. The following possibilities are provided: <open space>, Gilded, Gold foil, Niello, Other, Silver coated, Silver foil, Silver inlaid
Garnet inlay	Record whether garnet inlays are present or not.

The following fields are present again for all objects in all ensembles.

Publications	Search for the relevant publication by typing in the name of the author in the 'Publication' field and pick the correct publication from the list. Then add additional information (pages, catalogue numbers, illustrations) in the 'Additional reference' field and then click 'Add'.
Photos	You can upload images of the object.
Position	<p>You can record the general position of the ensemble in the grave. The head is in the upper part of the rectangle with the thick grey frame in the figure above. This grey rectangle represents the container (coffin, sarcophagus) in which the dead person is buried. If there are no indications of a container, just the outlines of a burial pit (trench grave) the thick grey line represents the burial pit. In other words, record the position of the finds in relation to the body. The small narrow rectangle to the right of it represents other spaces in large containers such as partitioned off areas of a large wooden built-in container or the space in a grave chamber outside the coffin. The large rectangle with thin line enveloping the previous ones represents the burial pit except in narrow trench graves. The dead person is usually laid down stretched on its back. THUS: <i>the right side of the body is to the left in the rectangle with grey frame!!</i> If the body is in another position refer to that when recording 'skeleton'.</p> <p>The area representing the body and its immediate environs in the rectangle with grey frame is divided in 25 fields. Move the cursor over the fields and you see that each of the fields is highlighted and a textual indication of its meaning is highlighted after a second. Click on the field of your choice to indicate where the ensemble or find is located. You can choose more than one field. To correct a field, go to that field and click on it again. You can also click on the fields representing the other space in a large container or the fill of the burial pit outside the containers if beads were found there. There might be problems when no indication of the position of the skeleton is present, but you can still make an estimate by clicking the most appropriate</p>

fields or more than one. If it is certain that a find is not related to the skeleton (for instance residual finds or intrusive finds click the burial pit field.

IMPORTANT: when you finished filling in the fields of the find form, **SAVE** the find by clicking the Save box in the lower left corner.

For your convenience:

When you have to record an almost identical find in the same ensemble (for instance seven arrow heads in the Weapons and armor ensemble)) you do not need to fill in a completely new form. You can use the **'Save as new find'** button at the bottom of the form. Click on this button and you get a new form with the information copied from the previous form. You can then change the information in various fields (such as 'Identifier' !!) to create a record of a new find. At the end save it anew and check whether you now have two almost identical find forms but with a different Find ID in the top of the form. You can do this by going to the Context form. There you will see that in the list 'Ensembles/Finds there is a + in front of an Ensemble (see image below left for vessels). If you click on the + you get the list of finds in the ensemble (see below right where there are two pots in the vessel ensemble)

Ensembles/finds:

	Id	Identifier	Type
	12290	5	Utensils
	12289	4	Jewellery
	12287	3	Brooches
+	12288	2	Vessels
	12286	1	Beads, String of beads necklace

Ensembles/finds:

	Id	Identifier	Type
	12290	5	Utensils
	12289	4	Jewellery
	12287	3	Brooches
-	12288	2	Vessels
	19656	35-2	Pot, Kwt2.22
	19657	35-3	Pot, Kwt2.21
	12286	1	Beads, String of beads necklace

Recording more detailed information on beads, brooches, pottery and glass vessels.

In the future it will be possible to record detailed information on any object/find in the database. To create the possibility to do so, is a huge task impossible to realize for all types of objects in the context of the Rural Riches project. Creating a form for specific objects turned out to require quite a lot of research. Detailed typo-chronologies are of course available but creating a database for a large area such as western Europe shows that they are not always readily applicable and that translating these into a database like this one is not self-evident. How to record, pottery from France, The Netherlands and southern Germany in one form? Nevertheless, the database allows to expand the possibilities already on offer. **International cooperation is needed here.**

For now, it is possible to record more detailed information on **beads, brooches, pottery and glass vessels**. We chose these categories because they were of interest to the research goals of the Rural Riches project. In the future we hope to create forms for other interesting categories of objects. For each of these categories of objects separate forms were created. They are only available when **in the find forms** the correct variables are recorded. The pottery form for instance is not available when you chose Beads as an ensemble, you need to have chosen ensemble 'Vessels' AND material 'ceramic', then the 'Pottery vessel' form will be available. The combination of ensemble 'Vessels' and material 'glass' makes the 'Glass vessel' form available. "Bead" and 'Brooch' can already

The screenshot shows a web application interface for recording find information. At the top, there is a navigation bar with links for 'Sites', 'Attestations', 'Publications', 'Map', 'Reports', and 'Log'. Below this is a 'Find' section with five tabs: 'Find', 'Bead', 'Brooch', 'Pottery vessel', and 'Glass vessel'. The 'Find' tab is highlighted in blue, and a green box highlights the 'Find' tab and the 'Bead' tab. The 'Bead' tab is also highlighted in blue. Below the tabs, the 'Find ID' is 'Not saved'. The 'Ensemble' dropdown is set to '1 - Beads'. The 'Identifier', 'Catalog number', 'Category', 'Type', and 'Material' fields are empty. The 'Publications' section shows 'No publications' and an 'Add' button.

be opened up after having chosen the Bead or Brooch ensemble. You enter these forms by clicking on the tab at the top of the find form (see image above green box, you can see that when ensemble =beads, the tab bead is highlighted, the others remain grey).

Beads

When you choose 'Beads' as ensemble and when ticking the 'Bead' tab you get the following form (the image has been split in two). 'Bead' is highlighted.

The information to be recorded is explained in the table below. **You need to have appendix 1 Beads at hand!!**

Bead number	Number of the bead in the ensemble, when not given in the publication start with 001.
Technique	Record the production technique of the bead from a reference list. The following possibilities are provided: <open space>, Wound, Drawn, Folded, Perforated, Mosaic, Cut, Modelled, Other, Unknown. See Appendix 1a beads general for illustrations of these techniques.
Diameter	Record the diameter of the bead in mm with one decimal after the dot.
Length	Record the length of the bead in mm.

Colors	To record the various colors of the bead follow instructions under 'New Color'
New color	Record the color of the bead using the reference lists in the three fields. See Appendix 1a beads general . The first field (from left) allows to determine whether you have a 'Translucent' or 'Opaque bead' or 'Both' or x/not applicable when the variable is not applicable, or ?/unknown when the variable is not known. The second field allows to determine whether the bead is 'Dark' or 'Light'. When you do not know choose <open> at the top. The third field allows you to choose a color from a reference list. Again: x/not applicable (for instance when the object looks like a bead but in the end is not a bead), and ?/unknown are also available. See Appendix 1a beads general to determine the color. Only general colors are chosen, in order to avoid over detailed descriptions of for instance shades of green. After you made the choices click 'Add' . You can add more than one color. If you made a mistake, you can remove the color by clicking on the X in the red square to the right in the field.
Decoration	Tick one or several of the boxes in the list of decoration types. See Appendix 1a beads general to determine the decoration and for a short explanation of the choices.
Shape number	Record the shape of the bead from an example sheet of shapes. This is a number from 1 to 100 (for now). See Appendix 1a beads general to determine the shape
Production region	Record the region of origin of the bead as far is possible based on our knowledge today. The following possibilities are provided: <open space>, India, Eastern Mediterranean, Egypt, Italy, Baltic, Northern Gaul, Unknown, Mesopotamia, Near East, Middle East, Mediterranean, Cologne, Turkey, Europe. For glass beads, try to fill in where the beads were produced, not where the raw glass supposedly came from. For other materials, like amber, amethyst, meerschaum (sepiolite), etc., try to fill in where the raw material came from. For amber, this is most likely the Baltic, even though we think that the amber was worked into beads in Northern Gaul. For amethyst and Meerschaum, the origin and production of beads made from them is most likely the Eastern Mediterranean.
Condition	Record the condition of the bead from a reference list. The following possibilities are provided: <open space>, Complete, Broken, Weathered, Incomplete, Damaged, One segment. Choose 'complete' when the bead is whole and relatively well preserved. Choose 'broken' when parts of the bead are missing and also when the bead has broken into pieces, but all pieces are present. Choose weathered if the bead is (nearly) complete, but has clear signs of degradation and/or heavy use.
Post excavation treatments	Record whether the bead has undergone any post excavation treatment that might influence scientific research. The following possibilities are provided: <open space>, Paraloid B72, None, Other. When you do not know choose <open space> at the top.

Leiden type	Record the type according to the pre-project Leiden system of classifying beads. This consists of two sections. The first is for monochrome beads. This is a combination of form and color (opaque transparent). More information on this system can be found in the bead Appendix 1a beads general , parts 6 and 7. The second section is for polychrome beads. We used the group number and sub-number as defined by Koch in the Schretzheim and Pleidelsheim cemetery publications. See Appendix 1c Beads Koch-polychrome beads .
Pion type	Record the type according to the Pion system of classifying beads (Pion/Vrielynck/Mathis 2018) See Appendix 1b Beads Pion/Vrielynck/Mathis .
Pion phase	Tick the boxes of the phase or phases to which the type of bead is assigned according to the classification by Pion/Vrielynck/Mathis 2018 (P1-P5). You can also choose 'Roman' and 'Prehistoric' for pre-early medieval beads and Po an P? as well as x/not applicable (for instance when the object looks like a bead but in the end is not a bead) and ?/unknown. More information on the phases of this typological system can be found in the bead Appendix 1a Beads general and 1b Beads Pion/Vrielynck/Mathis . NOTE this is a dating of the individual bead. You have seen this before. That was for dating the ensemble of beads! Don't mix them up.
Koch Stufe	Record the Group according to Koch's classification of beads (Schretzheim and Pleidelsheim publications (they are comprehensively brought together in Appendix 1c Beads Koch-polychrome beads).
Siegmund type	Record, when possible, the type according to Siegmund's classification of beads (1998) (they are comprehensively brought together in Appendix 1d Beads Siegmund Lower Rhine).
Kombinationsgruppe	Record, when possible, the Kombinationsgruppe according to Siegmund's classification of beads (1998) (they are comprehensively brought together in Appendix 1d Beads Siegmund Lower Rhine).
Begin phase	Record the begin phase of the period to which Siegmund's Kombinationsgruppe belongs.
End phase	Record the end phase of the period to which Siegmund's Kombinationsgruppe belongs.
Franken AG type	Record the type according to the Franken AG classification of beads (2003) (they are comprehensively brought together in Appendix 1e Beads Franken AG).
Begin phase	Record the begin phase of the period to which the Franken AG type belongs.
End phase	Record the end phase of the period to which the Franken AG type belongs.
Binocular observations	Record any observation made with the help of a binocular that you deem to be of interest.
Remarks	You can add any type of information you deem to be of interest.

IMPORTANT: when you finished filling in the fields of the form, SAVE by clicking the Save box in the lower left corner.

Next you can add a new find (bead) to the ensemble. Success!!

Brooches

When you chose 'Brooches' as an ensemble and filled in the available information in the find form (image below left) you can click the brooch tab. Then you get the form below right where you can record additional information on the brooch. 'Brooch' is highlighted.

The information to be recorded is explained in the table below.

Length	Record the length of the brooch in millimeters when it is not circular.
Width/diameter	Record the maximum width of the brooch or the diameter when it is circular.
Complete/fragment	Record the completeness of the brooch by choosing from a reference list. The following possibilities are provided: <open space>, Complete, More or less complete/fragmented (for instance when only the needle is missing or a knob of a bow brooch), Fragment (when part of the main body is not present), Unknown.
Glass inlay	Record whether glass inlays are present or not. If you do not know leave the field open.
Remarks	You can add any type of information you deem to be of interest.

In [Appendix 2a Brooches \(bow brooches garnet brooches\)](#) more information is provided on the way brooches are recorded, especially the type indications to be used (for now concerning bow brooches and garnet brooches). **DO NOT ENTER OTHER TYPE DESIGNATIONS FOR IT BREAKS UP THE COMPARABILITY OF FINDS IN A LARGE AREA.**

IMPORTANT: when you finished filling in the fields of the form, **SAVE** by clicking the Save box in the lower left corner.

Vessels (glass)

When you chose '**Vessels**' as an ensemble and chose '**glass**' as material and filled in the available information in the find form (type designations according to Winkelhoff/Theuws in prep.) you can click the 'Glass vessel' tab. Then you get the form below where you can record additional information on the glass vessel. 'Glass vessel' is highlighted.

The information to be recorded is explained in the table below.

Diameter of the opening	Record the diameter of the opening in mm.
Height	Record the height of the vessel in mm.
Complete/fragment	Record the condition of the vessel from a reference list. The following possibilities are provided: <open space>, Complete, More or less complete/fragmented, Fragment, Unknown. 'More or less complete fragmented' means that the vessel is almost complete but some fragments or a (relatively small) part is missing. This might be due to several reasons: not recovering all fragments during excavation or the deposition of a fragmented and incomplete vessel. Difficult to tell. At times

Color	restoration is so well done that missing fragments cannot be seen anymore. Fragment means that only one or a few fragments of the glass vessel were found. This often happens in settlement contexts. Record the color of the vessels from a reference list. Only the most common colors are in the reference list. The following possibilities are provided: <open space>, Amber, Blue-green, Cobalt blue, Colorless, Green, Olive green, Other, Unknown. See examples in the Appendix 3 Glass vessels .
Gender	Record the gender (or sex when based on skeletal evidence) of the deceased from a reference list. The following possibilities are provided: <Open>, Female, Male, Unknown. These are the traditional binary qualifications used in most publications. It refers to the often-observed distinction of burial with weapons and burial with jewelry. How this relates to the once living person is a matter of debate.
Human age	Record the age of the deceased from a reference list.
Remarks	You can add any type of information you deem to be of interest.

Vessels (ceramic)

When you chose '**Vessels**' as an ensemble and chose '**ceramic**' as material and filled in the available information in the find form, you can click the 'Pottery vessel' tab. Then you get the form below where you can record additional information on the pottery vessel. 'Pottery vessel' is highlighted. The form is cut into several parts in view of its length.

Preliminary note:

Pottery can be recorded on the basis of two modes of observation: 1. from publications; 2. from direct observation and study of the pottery.

When studying pottery on the basis of direct observation of the material the following note is important.

After the ceramic classification in the pottery lab, for each context, **each ware** (thus different pots) is recorded on its own in an individual record. For the 'characteristic/diagnostic' sherds: all sherds of the same pot, including those with a specific form (rim, neck, bottom, handle) or the sherds of identical form of the same pot (for instance two rim sherds of the same pot = same ware) are recorded in one single record (as if it was one pot). Each rim fragment of a pot, when they are from different pots are recorded in individual records. So, six rim sherds of different pots are six records. This look like a lot of work but it is not, because the information is limited and after some experience with the database the filling in of each record goes quite fast. Sherds without specific form that cannot be assigned to a single pot are grouped according to their technical criteria and each of these groups (coarse ware, fine ware, handmade, *Rotgestrichene Ware*, Terra Sigillata etc.) are recorded together in one single record.

The various fields are explained in the table below. The image below is the top part (concerning forms and presence) of the pottery form.

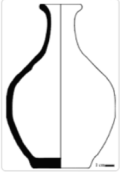


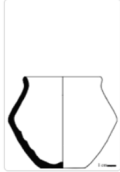



Find
Bead
Brooch
Pottery vessel
Glass vessel

Number of sherds:

Observation sources:

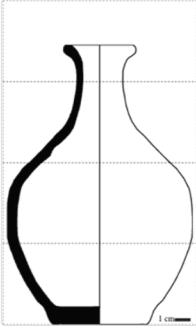
Form





























Form:

Unknown

Shapes:



							Unknown	Other
							Unknown	Other
							Unknown	Other
							Unknown	Other

Complete/fragment:

Number of sherds

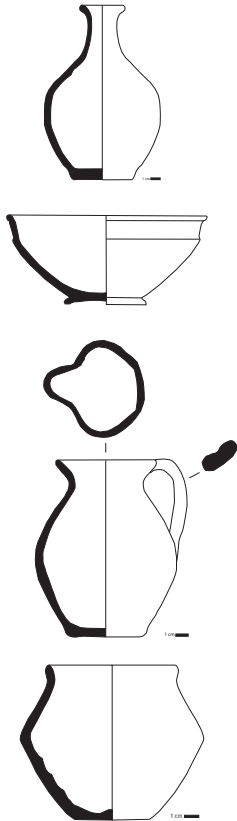
Count the sherds and record the number of sherds in this field. If the pot is complete record '1', if a number of sherds is glued together, they count as '1'.

Observation sources

Choose 'Direct observation' when you are working with the pottery itself and are recording your observations. Choose 'Literature' if you are recording pottery from a publication. The information on pottery from older publications will usually be limited.

Form

If you can recognize it, choose from the variables offered in the figures. Click on the form closest to the pottery you record. At this point, the details and the size do not matter.

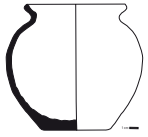


Bottle: closed form with a long or short neck

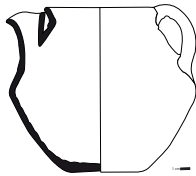
Bowl: open form where the maximum diameter is the one of the opening. The bowl is larger than high. It might have a foot or not and a rounded or carinated body.

Jug (spout) and pitchers (no spout): closed form with one or more handles. If they have a spout, it is directly on the rim (see image). Jugs and pitchers have been taken together as a general form because it is often not possible to distinguish between them on the basis of single sherds. Complete forms can be distinguished and this distinction surfaces when the type is recorded.

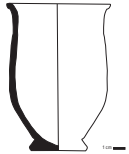
Biconical pot: closed form (maximum diameter is not the one of the opening), the maximum diameter is the one of the careen that is angular.



Ovoid/round pot: closed form (maximum diameter is not the one of the opening), the maximum diameter is mostly the one of the shoulder or the belly that is rounded. This is a general form. Here we record almost all pots that are not biconical pots. Differentiation is when types are recorded.



Spouted pot: biconical pot with one handle (or more) and a tubular spout fixed on the upper wall of the pot.



Beaker: open form where the maximum diameter is the one of the opening. The beaker is higher than wide. It might have a foot or not and carinated body or not.

Unknown form

If you have shapeless sherds or a form that would be totally different from the choices offered tick this field.

Shapes

The recording of the shape has two objectives:

1. If the pot is complete, you can record the shape characteristics of various parts of the vessel;
2. if the pot is not complete you can record from which part you have shards and you can record their shape characteristics if they can be observed.

What follows below is first a description of the possible actions to be taken, then the meaning of the shapes for the different parts of the vessel.

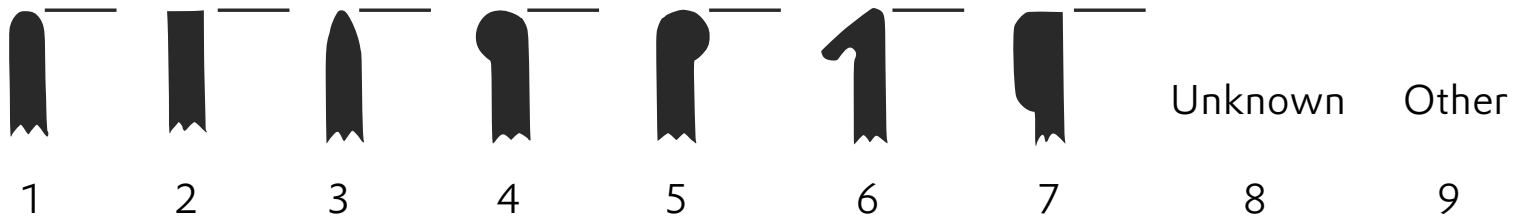
If you have chosen a form above, this form will appear in the large frame of 'Shapes'. If you do not know the shape and you chose 'Unknown' the frame will remain empty.

If you have rim shards of a pot you can choose one of the rim forms (see below for explanation) by clicking on it. It will be highlighted (and recorded). At the same time the upper part in the large Shapes

frame will be highlighted. If you have a rim fragment but do not know the form, click 'Unknown', or if the rim looks different from the rim forms suggested choose 'Other' (explain in remarks field below). If you have shards of the neck and you know the form you can click one of the forms in the second row. Same remarks for 'Unknown' and 'Other'. If you have body shards and you know the form you can click one of the forms in the third row. Same remarks for 'Unknown' and 'Other'. If you have shards of the base and know the form you can click on one of the base forms in the bottom row. Same remarks for 'Unknown' and 'Other'.

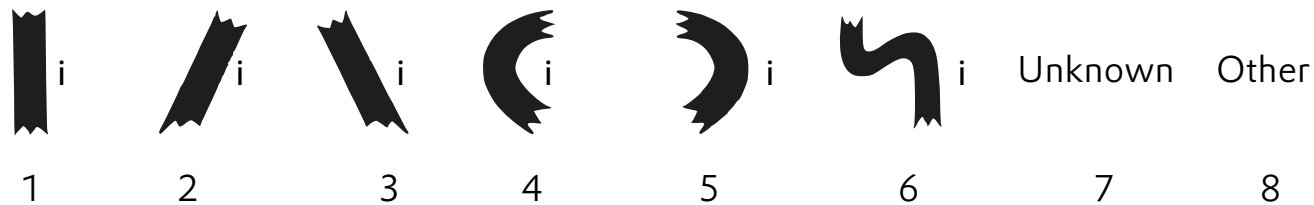
Below descriptions/definitions are given for each part of the vessel than can be chosen.

Rims



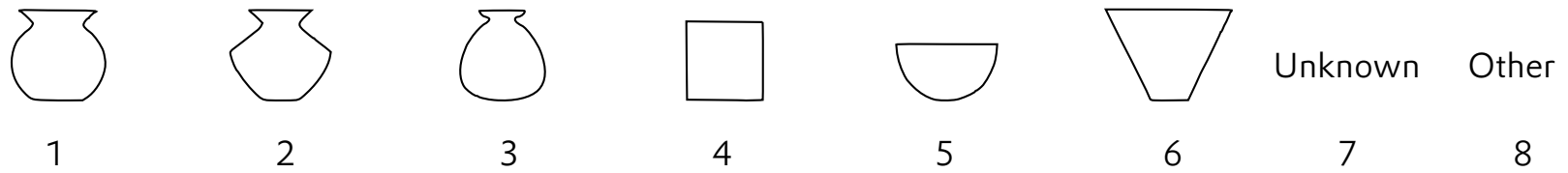
1. Rounded, 2. Straight/rectangular, 3. Pointed, 4. Rounded thickened on the outside, 5. Rounded thickened on the inside, 6. Roof-shaped/oblique, 7. Broadly thickened on the outside, 8. Unknown, 9. Other

Neck



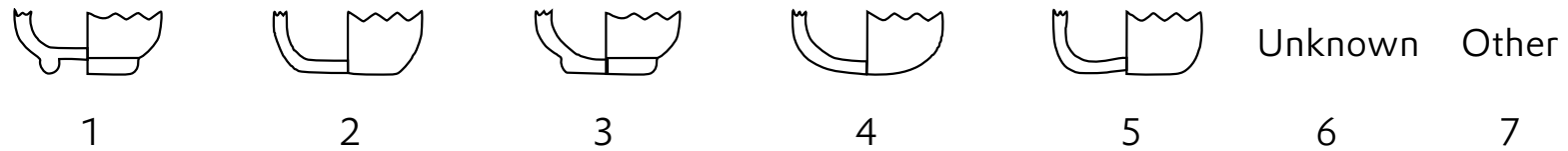
1. Straight, 2. Oblique to the inside, 3. Oblique to the outside, 4. Rounded towards the inside, 5. Rounded towards the outside, 6. Double curved, 7. Unknown, 8. Other.

Body



1. Globular, 2. Biconical, 3. Sagging, 4. Cylindrical, 5. Bowl-shaped, 6. Conical, 7. Unknown, 8. Other

Base



1. Ring base, 2. Flat base, 3. Base stand, 4. Round/Lenticular base, 5. Pressed in base, 6. Other

Handle (appears only when jugs and spouted pots have been chosen)



1. Round, 2. Two lobes, 3. Three lobes, 4. Four or more lobes, 5. Unknown, 6. Other

Complete/fragment

make a choice from a reference list: Complete vessel, More or less complete/fragmented, Fragment, or Unknown.

If you have a pot of which a few fragments are missing, choose 'More or less complete'. It is important to know whether some fragments are missing, for instance when an almost complete pot of which some parts are missing, was deposited in a grave.

Decoration, preliminary remark

We chose to keep the information on the decoration relatively simple, because there is a plethora of individual motives (single elements) and combinations thereof (patterns). It is nevertheless possible to indicate combinations of motives. There is some

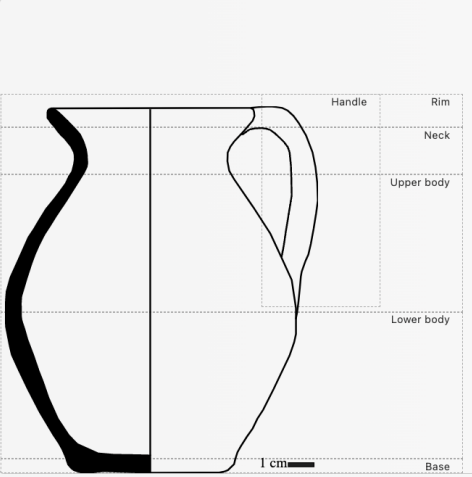
Decorated:

Decoration main type:

- Individual stamp
- Roulette
- Grooves
- Bulbs
- Ribs
- Wulst
- Polished motives

Decoration subtypes:

Decorated parts:



Decorated description:

chronological development in pottery decoration patterns, from single stamps, single stamps combined with other elements like grooves and various types of roulette. The part of the pottery form illustrated above is used to record the decoration.

Decorated The vessel or the sherds may be decorated or not. Choose from <open space>, Decorated, Undecorated

Decoration main type If the vessel/sherd is decorated tick one or more of the provided boxes: Individual stamp, Roulette, Grooves, Bulbs, Ribs, *Wulst*, Polished motives. Each of these elements and combinations is illustrated below.

Individual stamp: various examples are given in the images below, the horse-shoe shaped motifs are imprinted on the ware with a simple stamp pressed in. In the left image there are also horizontal grooves.



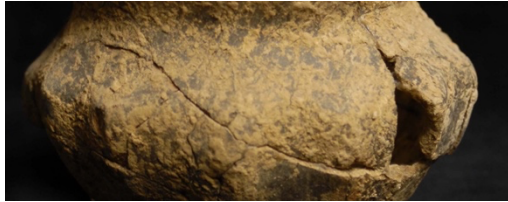
Roulette: the motifs are imprinted on the wares by pressing and rolling on it with a small engraved wheel.



Grooves: hollow lines are created with a pointed object



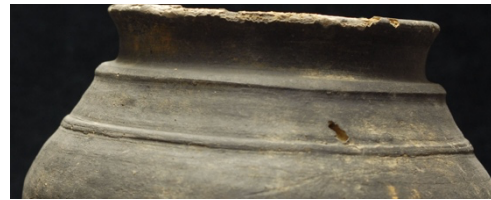
Bulbs: they are created by pushing the walls from the inside to the outside.



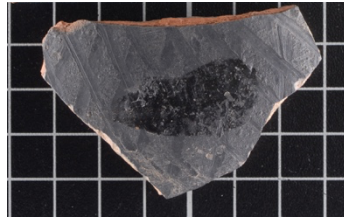
Ribs/Impressions: they are created by pressing the surface of the ware from outside to inside.



Wulst: this kind of cord in relief is created in shaping the vessel wall. It is not the ridge marking the neck.



Polished motives: by rubbing the surface shiny lines are created to draw motives, generally geometric motives.



Decoration subtypes





If you have chosen a certain **main** type of decoration by ticking one or more boxes, you can choose subtypes of decoration (more than one). Click on the empty field to the left of 'Add' (see figure below, green frame). A list of motives will appear from which you can choose one by clicking on it **and then click on Add**. The various choices are illustrated further below, you have to scroll through the list. In the image below the top of the list is shown. The list is quite long, scroll down until you find the appropriate motive. In the upper part are single stamps, then grooves, then rouletting motives both derived from Rhineland and Meuse valley pottery (where they have not been identified individually) and from northern France on the basis of Legoux/Périn/Vallet (2016). If the decoration is of a certain type and it is not in the list, choose 'other' which is the last one of each separate series of motives (for rouletting the 'other' is the last one of the first series, thus before the LPV series).

DO NOT FORGET TO CLICK 'Add' WHEN YOU HAVE MADE A CHOICE. When you do that the motive will appear in the 'Decoration subtypes' list. When there is more than one motive you can now add another one for instance when single stamps and grooves are combined. **AGAIN, do not forget to click Add.**

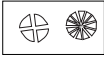




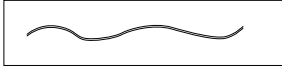




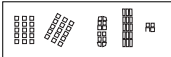
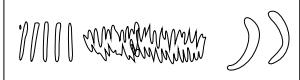

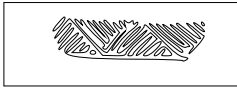

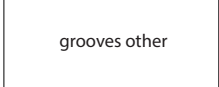









Decoration subtypes:

Decorated parts:

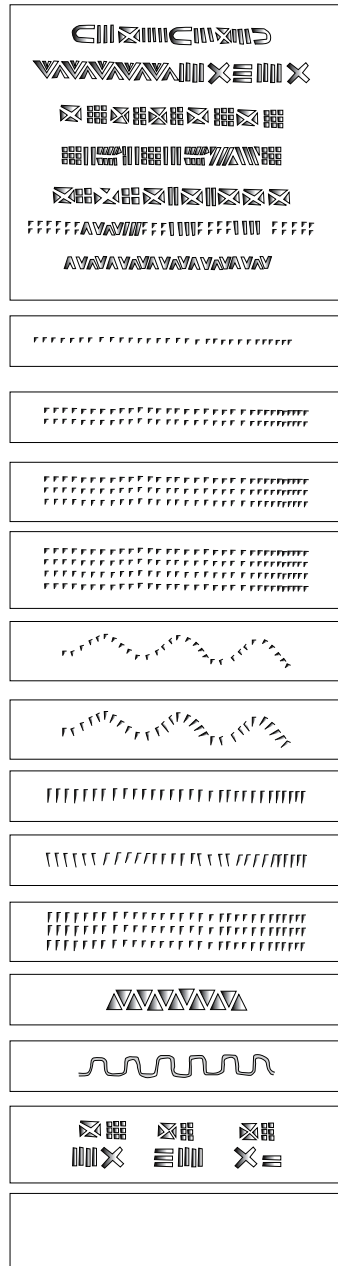
Stamps

	S1 rosette (round or in rectangle)
	S2 cross
	S3 cross
	S4 "thorny"

Below are images of the decoration motives that can be chosen.

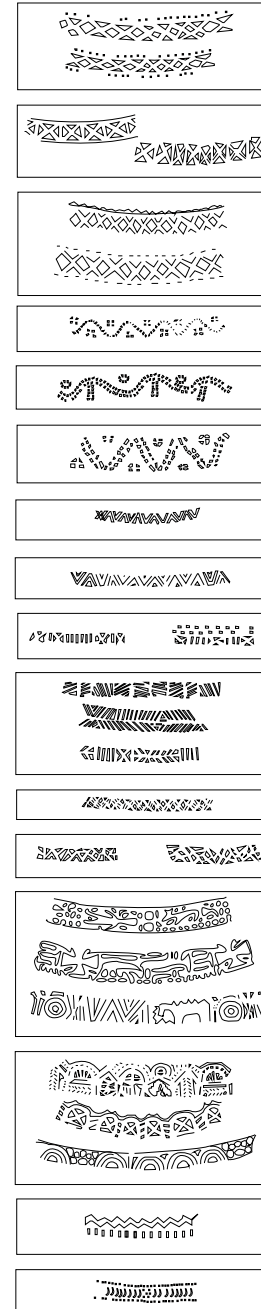
Stamps		Grooves	
	S1 rosette (round or in rectangle)		G1 horizontal single straight
	S2 cross		G2 horizontal straight multiple (single comb)
	S3 cross		G3 horizontal single undulating
	S4 'thorny'		G4 horizontal undulating multiple (single comb)
	S5 arcade		G5 horizontal zig zag (if no roulette is used)
	S6 rectangular group of rectangles in two rows and three rows		G6 vertical motifs (if no roulette is used)
	S7 oval group of rectangles or stripes oval		G7 crossing lines (if no roulette is used)
	S8 group of triangles		G0 grooves other
	S9 triangular impressions		
	S10 half moon of rectangles		
	S11 leave and leave like		
	S12 human shape		
	S13 bow shape		
	S14 scutiform		
	S15 group rectangles single row		
	S16 zig-zag lines		
	S0 stamps other		

Rouletting



- R1 roulette complicated continuous
- R2 roulette squares single straight line (rectangles or triangles)
- R3 roulette squares two straight lines
- R4 roulette squares three straight lines
- R5 roulette squares simple four or more lines (one roller stamp)
- R6 roulette squares single undulating line
- R7 roulette long rectangles simple single undulating line
- R8 roulette long rectangles single straight line
- R9 roulette long rectangles single straight line different directions
- R10 roulette long rectangles two or more lines (one roller stamp)
- R11 roulette long opposing triangles
- R12 zig zag groove
- R13 roulette complicated discontinuous
- R14 other

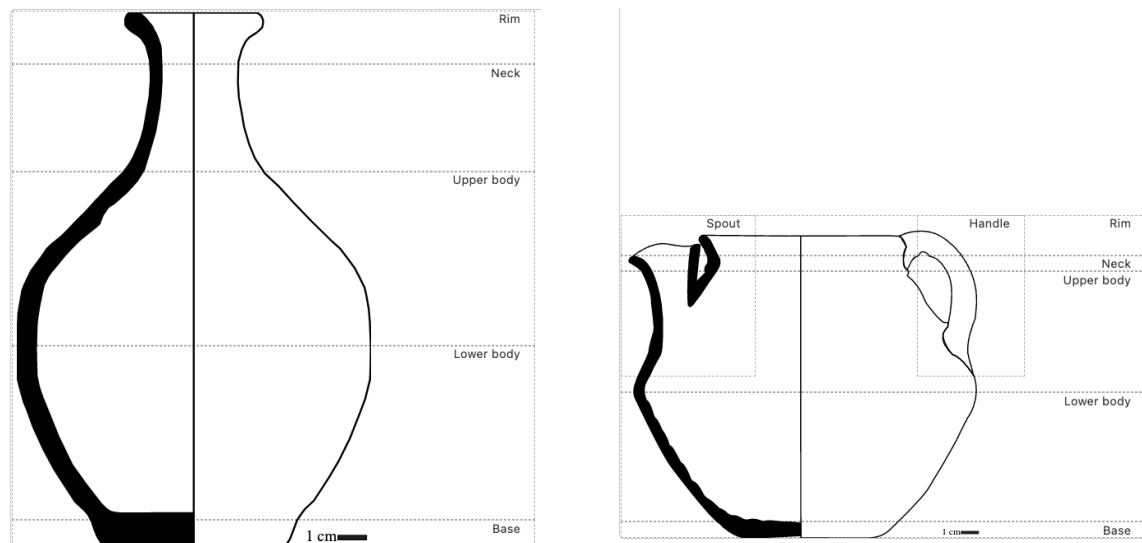
Rouletting LPV types



- LPV 411 triangles and diamonds forming juxtaposed X
- LPV 412 St Andrew's cross in a frame
- LPV 413 geometric decoration of tangled V and X
- LPV 416 wave decoration simple (4 little boxes in between the waves)
- LPV 417 double wave decoration (various motives in between the waves)
- LPV 418 double wave angular decoration (roulette or stamp)
- LPV 420 decoration made of top to tail V, simple
- LPV 421 decoration made of top to tail V with points, triangles, V and ...
- LPV 423 sticks and triangles forming X
- LPV 424 chevrons
- LPV 425 crossed decoration thin
- LPV 426 tangled Y
- LPV 427 animal or complex decorations
- LPV 428 decoration with arches
- LPV 429 zigzag and sticks
- LPV 430 lunula

Decorated parts

Choose the part of the vessel where the decoration is applied by clicking on it on the drawing. The vessel shown is the one that corresponds to the form you have chosen before. The examples below are the bottle and the spouted pot. It might be the bottom, the lower part of the body (under the careen or shoulder), the upper part of the body (above the careen or shoulder), the neck, the rim or the handle. Several choices are possible.



Decoration description

In this remarks field you can add any information on the decoration you think is useful such as more detailed information on the decoration than the type list allows. You can also refer to a decoration as: closely related to and mention a motive from the type lists.

Dimensions

All the dimensions are expressed in mm with no decimal. Do not use a comma or a dot. The dimensions are always taken on the outer part of the vessel. If there are variations because the shapes are not regular (it often happens for diameter and height), always take the **maximum dimension**. See the figures to the right for the location of the dimensions. The various fields to be filled in speak for themselves.

Dimensions	
Height:	<input type="text"/> mm
Diameter of the rim:	<input type="text"/> mm
Diameter of the body:	<input type="text"/> mm
Height of the max. diameter:	<input type="text"/> mm
Diameter of the base:	<input type="text"/> mm

The required measurements are illustrated in the image below.

Height

Diameter of the rim

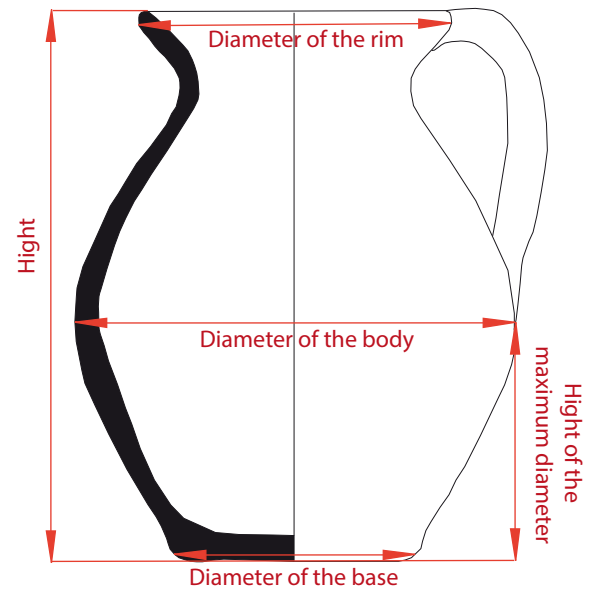
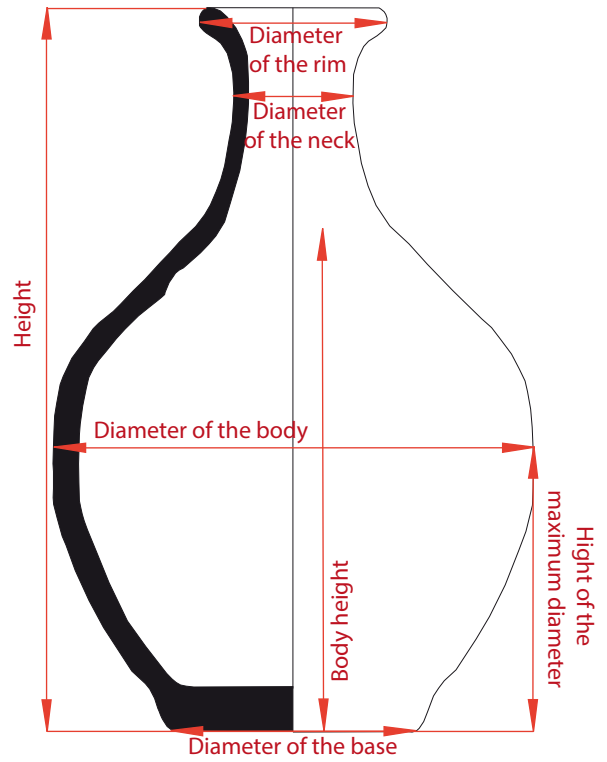
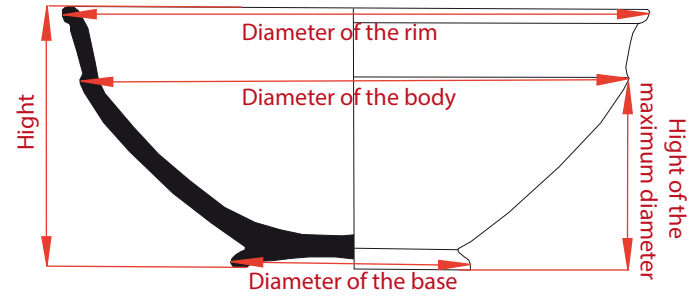
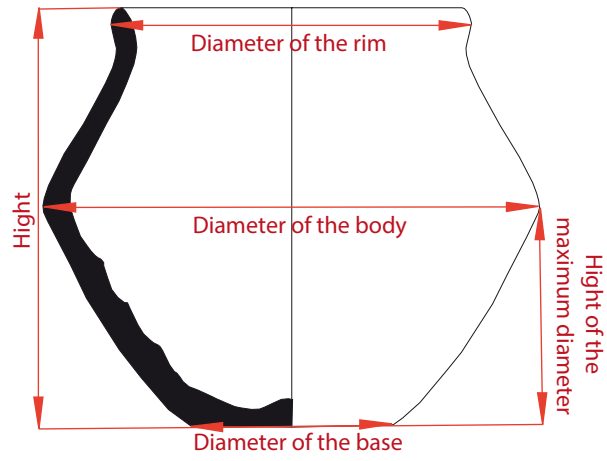
Diameter of the body

Height of the maximum diameter

Diameter of the base

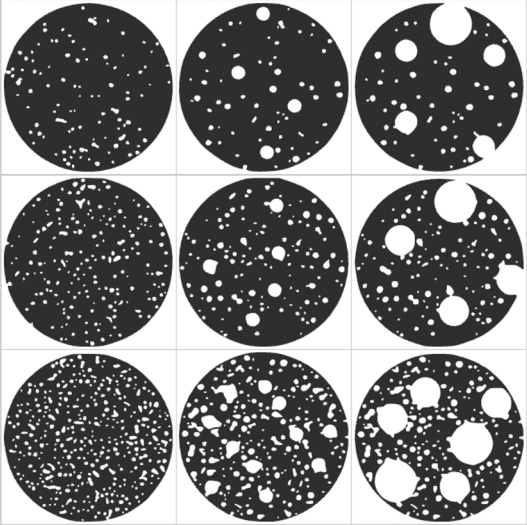
Body height (appears only for bottles)

Neck diameter (appears only for bottles)



Technique

The Technique part of the form looks as in the image below. It concerns technical aspects of the production of pottery.

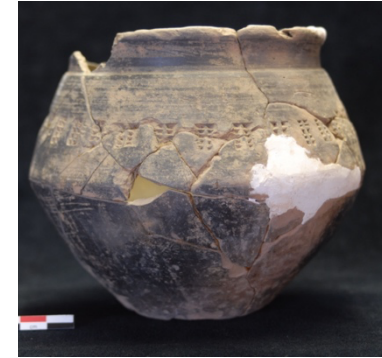
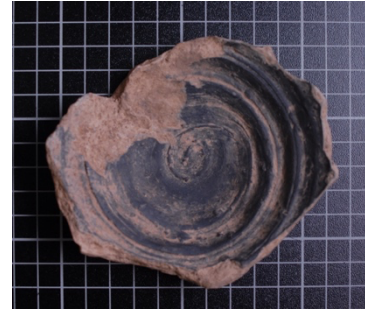
Technique	
Shaping process:	<input type="text"/>
Surface treatment:	<input type="text"/>
Firing atmosphere:	<input type="text"/>
Smoked	<input type="text"/>
Outside color:	<input type="text"/>
Clay color:	<input type="text"/>
Inside color:	<input type="text"/>
Inclusions:	
Inclusion description:	<input type="text"/>

Shaping process

Choose from a reference list the options offered: <open space>, Wheel-thrown, Handmade, Mix technique, Unknown, other. If your chose for 'other', please describe in the remarks. Below are examples of the different choices.

Wheel-thrown

Wheel-throwing will give a much more regular form with regular walls' thickness. You will also be able to observe concentric traces on the walls, especially inside the ware.



Handmade

Sherds will be irregular and the traces of shaping will not be concentric and regular.



Mix technique

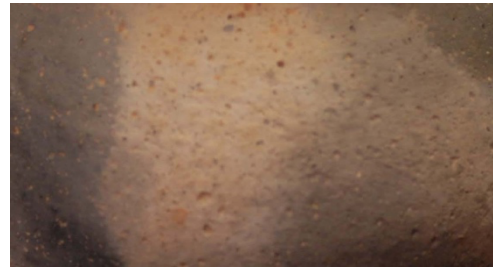
Some wares can be made both with a wheel and handmade for some parts. These are quite rare for the Merovingian period.

Surface treatment

Choose among the variables offered in a reference list: <open space>, Untreated, Smoothed, Polished, Engobe, Unknown, Other. If your chose for other, please describe in the remarks. Here are examples of the different choices.

Untreated

No treatment is applied on the surface after the shaping.



Smoothed

The surface is rubbed and smooth to give it a regular aspect. Usual it has a matte color.



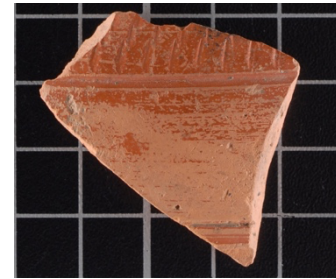
Polished

The surface is polished to give it a shiny aspect.



Engobe

The surface is covered with a layer of clay, very thin and that will take another color than the clay body.



Firing atmosphere

Choose among the variables offered: <open space>, Oxidizing, Reducing, Unknown, Other.

Oxidizing

The paste color is between white and brown, pink, orange or red



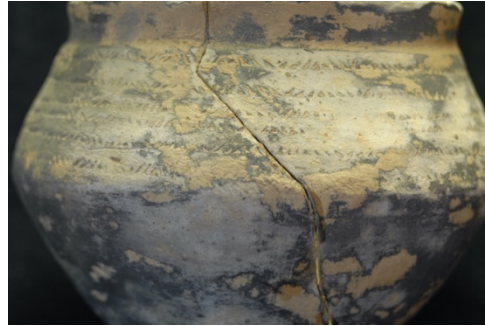
Reducing

The paste color is grey, between white and black. Be careful it can be confused with a smoke layer. You have to be able to see the paste, not only the surface.



Smoked

Choose 'Yes' if a very thin dark and diffused darker layer is covering the surface (attention this is not an engobe or a paint layer). It is due to the carbon left by the smoke. Choose No when such a layer is absent.



Please do describe in the remarks field aspects of the firing process when relevant. Aspects such as misfiring, spots due to firing, cracks due to over-heating, etc. For example, the sherds might be overfired i.e. very hard nearly like stoneware. You may also have spots colored otherwise due to firing, deformation or uncomplete layer of smoke. An example of mis-coloration due to firing is in the image below.



Outside color

Record the color of the surface outside of the vessel/shard. Make a choice from a reference list with the following options: <open space>, Yellow/white, Pink, Orange, Red, Brown, Grey, Black, Unknown, Other.

Clay color

Record the color of the clay, can only be observed from a fresh break. Make a choice from a reference list with the following options: <open space>, Yellow/white, Pink, Orange, Red, Brown, Grey, Black, Unknown, Other.

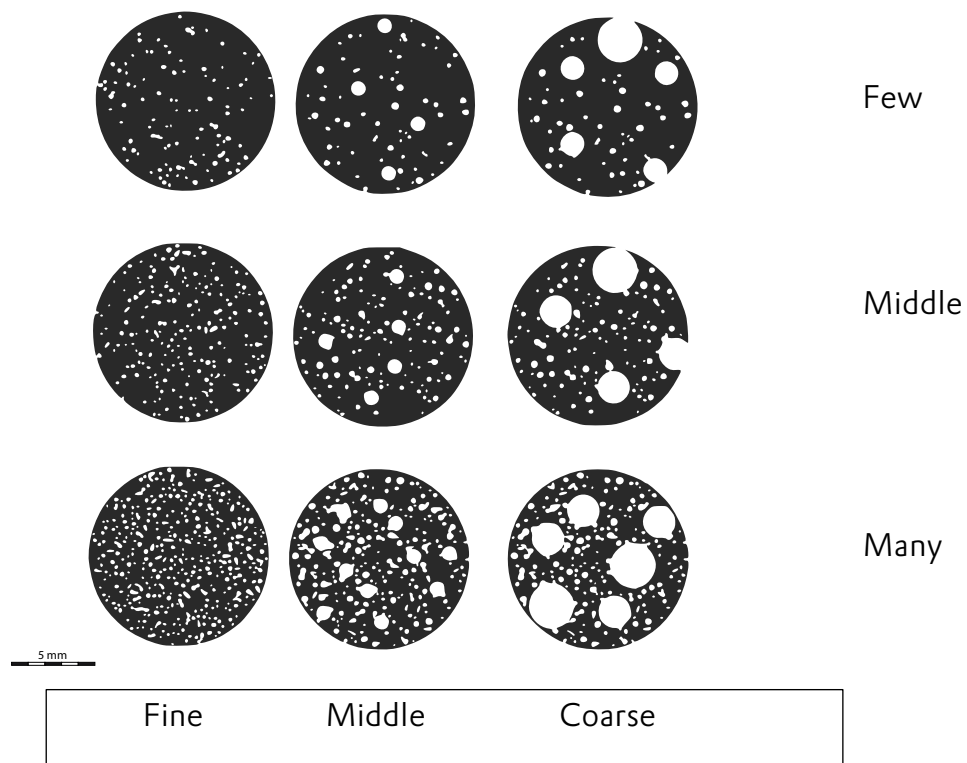
Inside color

Record the color of the surface on the inside of the vessel/shard. Make a choice from a reference list with the following options: <open space>, Yellow/white, Pink, Orange, Red, Brown, Grey, Black, Unknown, Other.

Inclusions

Record information on the sizes and distributions of the inclusions. This will usually only be possible when you are studying the pottery yourself and not from published information. You can click on the relevant figure. WARNING: choose the figure of quantity/size of inclusions ONLY if you work from direct observation and on the basis of a fresh break (do not try to guess from a picture) or when they are described in the publication.

Size/quantity



Inclusion description	Free remarks field description for the inclusions. ONLY if you work from direct observation and on fresh break, if possible, identify the minerals, if not describe the colors and general aspect. For the color, just mention the general one: white – pink – orange - red – brown – grey – black. For the aspect, try to describe the texture, aspect and shape: powdery, glassy, ...round, angular...
Possible provenance	Free description field that you can fill in if you can recognize the production of a specific workshop or region of production such as the Eifel wares for example. If you are not certain, please add a “?” or leave the field open.
Type of ware	Merovingian pottery can be basically qualified in terms of type of ware. Choose from a reference list which offers the following options: <open space>, Fine ware, Coarse ware, Handmade, Other, Unknown.
Typology	If the shape is complete or almost complete, you can choose a type from one of the three most-used pottery typologies for Northern Gaul. They are the typologies by Siegmund (1998), types Legoux/Périn/Vallet (2016) (abbreviated as LPV) and the Franken AG (Müssemeier et al. 2003). The best is of course using the original publications but as an aid to identifying the types of pottery the plates in Appendix 4 Pottery are provided.
Use traces	Free field if you can observe traces of cuttings, of use, deposits of calcite, residual or burned material inside the pot.
Soot traces present	If there are traces of soot present on the outside of the pot or shard(s) choose <open space>, Yes, No
Remarks	Free field, make any comments you deem of interest.

Checking the ensembles and finds you recorded

When you have recorded a number of ensembles and finds you can check these because they are listed in the context list of the site and the ensembles list of the context. Go to the context list of the site (for instance by clicking 'Return to site' at the bottom of the form or click on Contexts and Material culture in the bar at the top) and you will see the contexts that you created for this site. See example in the figure below.

Identifier, category, etc.

	Id	Identifier	Type	Phase
+	7426	1	Grave	
	7445	7	Grave	
+	7443	15	Grave	
	7444	16	Grave	
	7446	23	Grave	

<< < 1 / 1 > >> Add a new context

Remarks:

Save Log << Return to overview Add a new site

You see that for this cemetery a number of contexts (graves) were created. In the first column of context 15 there is a '+'. This means that ensembles were added to this context. Click on + and you get a list of ensembles assigned to that context. See image below.

Sites | Attestations | Publications | Map | Reports | Log

Site Cemetery Settlement Hoard River find Stray find Other Bead counts **Contexts and Material culture**

Identifier, category, etc.

		Id	Identifier	Type	Phase
+		7426	1	Grave	
		7445	7	Grave	
-		7443	15	Grave	
+		12334	1	Vessels	
		12335	2	Brooches	
		7444	16	Grave	
		7446	23	Grave	

<< < 1 ▾ / 1 > >> [Add a new context](#)

Remarks:

[Save](#) [Log](#) [<< Return to overview](#) [Add a new site](#)

There are two ensembles (vessels and brooches) added to this context (see orange frame). Now there is a + in front of ensemble 1 vessels. This means that finds are assigned to this ensemble. Click on the + and you get a list of the finds as shown in the image below (two biconical pots) (orange frame). Go to the context form and click on the lines with information on ensembles and finds to go to the record with information.

- Site
- Cemetery
- Settlement
- Hoard
- River find
- Stray find
- Other
- Bead counts
- Contexts and Material culture

Identifier, category, etc.

	Id	Identifier	Type	Phase
+	7426	1	Grave	
	7445	7	Grave	
-	7443	15	Grave	
-	12334	1	Vessels	
	19706		Pot, Kwt2.21	
	19707		Pot, Kwt2.23	
	12335	2	Brooches	
	7444	16	Grave	
	7446	23	Grave	

<< < 1 / 1 > >> Add a new context

Remarks:

Save Log

<< Return to overview Add a new site

This concludes for now the Contexts and Material culture part of the database.

Information can be recorded in detail for Graves (under Funerary practices), Ensembles, and a number of object categories: Brooches (bow brooches and garnet brooches), Glass vessels, Pottery vessels. In the future forms will be made for other object categories as well.